

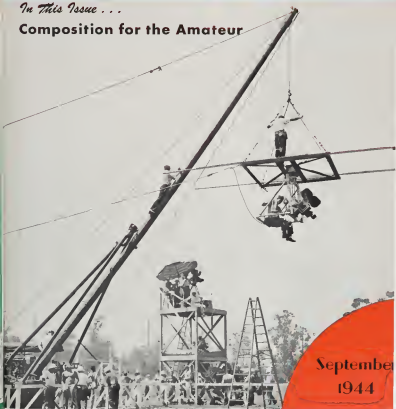
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# AMERICAN *Cinematographer*

★ THE MOTION PICTURE CAMERA MAGAZINE ★

*In This Issue . . .*

**Composition for the Amateur**



September  
1944



*Bone at Tarawa taken on Du Pont Motion Picture Negative by Marine Walcott Officer Herman F. Reich*

## Maybe you're in this picture, too!

You are in this picture, if it's your blood they're giving him on the beach at Tarawa.

The battle of Tarawa is one for the history books now—another lesson to the Nips that nothing can stop the United States Marines. Today many a soldier is back in the fighting ranks—instead of being stretched

out under a white cross. That's because somebody's blood was waiting to replace what was spilled on Tarawa's sands.

Before our men hang their overseas caps on Hirohito's hatrack, they'll have to do a lot more bloody fighting. So they are counting on you to stick with them. Remember every victory takes

blood—more blood than they can spare. If you helped at Tarawa—keep helping all the way to Tokyo!

\* \* \*

*If your heart is in the war . . . you will want to put your blood in it too. Make an appointment today with your Red Cross Blood Donor Center. Your blood will help save a soldier's life.*

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# THE AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 25

SEPTEMBER, 1944

NO. 9

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THE FRONT COVER shows Directors of Photography Leo Smith, President of the American Society of Cinematographers, photographing a race track scene in the Metro-Goldwyn-Mayer film, "National Velvet"

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inally planned to make cinematographic equipment. However, a unique lens focusing device became a carburetor dual control which, in turn, led to development of other aircraft products. ADEL'S peacetime plans include advanced cinematographic equipment, made with the engineering skills that created ADEL'S international aviation acceptance.

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PRIMA BALLERINA—The above photograph depicts Ruth Dean, dancing star of "The Waltz King" in a diving pose. She appeared in Universal's "Cabin Wrennes", and missed Hollywood by turning down three offers to appear in films. Her reason was that she prefers dancing on the stage. However, she says she may return to Hollywood and films after her tour of America with "The Waltz King".



Processor closed as for operation.



Processor during dry box use as for operation.



Processor with dry box door open.

## A New Portable Processing Printing and Editing Kit

OF INTEREST in the cinematographic laboratory field is the announcement by the Houston Corporation, 11980 West Olympic Boulevard, Los Angeles, California, of its new Model P Processing, Printing and Editing Kit for 16mm motion picture film, which is designed for portability and limited space.

The developer may be used for both negative and positive film. Its capacity is from 100-360 feet per hour. All solution tanks have a capacity of two and a half gallons. There is also a quick drying machine, the drying accomplished in two compartments, in the first of which the film is passed by three infra red lamps and in the second by two more. The operation of the developer may be either in daylight or darkroom. The exposed film is mounted upon daylight loading flanges for transfer from the darkroom to the magazines of the developer where it is completely processed. It is ready for printing in 35 minutes, including drying. The processor measures only 18 inches by 37 inches by 34 1/2 inches.

The developer and the darkroom are two separate units that may be transported individually and set up close together, or at any convenient location. Both are made of stainless steel, except for the magazines, flanges, water pipes and meters.

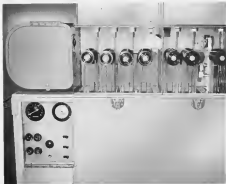
The accompanying darkroom measures 17 inches by 38 inches by 34 inches, and all auxiliary equipment necessary for the completion of an entire motion picture is contained in this cabinet.

Revolvers are provided for loading the film onto the developer flanges. A 16mm continuous printer is belted to the frame in the upper chamber of the darkroom. This printer operates at 20 feet per minute, and selective light changing compensation for carrying negative densities is provided. Negatives up to 300 feet in length may be printed on the 17-pound unit. A viewer is provided to facilitate editing. Revolvers are furnished and mounted to the viewer base. A convenient splicer is also part of the viewer equipment. Mounted on top of the viewer is a small light box, in which a varying

density negative has been inserted. The varying densities on this negative are calibrated to match the printer density control. This density control may be set for the varying density of the negative as it passes through the printer, and which has been predetermined by comparison with the varying density negative in the viewer. This simple compensator provides a quick and easy means of grading or approximating the light density for the varying printing requirements found in an average roll of film.

The viewer is of the rotating prism type, and enlarges the 16mm image to 2 1/4". Either continuous or still projection is possible by means of this viewer. In the ample space provided in the lower compartment of the developer may be packed the items necessary for the operation of the developer, including a dual purpose motor mounted on a rigid stand.

(Continued on Page 317)



Processor with solution tank closed open.  
(Note inclination.)



## Through An Eyemo Finder I Saw Champions Fall

By IRVING BROWNING

GOING through a stack of sentiment I had moved from my attendance at many championship prize fights, brought back to mind many fond memories of the days, more than twenty-five years ago, when I became cameraman, to my friend Leon Britton, in his venture into the production of the championship fights.

Britton asked me to meet him in the office of Tex Rickard at the old Madison Square Garden, on Fourth Avenue and 26th Street, in New York City some time in the year 1908-10. I met him there at the appointed time and was introduced to Tex Rickard and several other gentlemen with whom we met for the express purpose of discussing the possibilities of arranging the photographing of motion pictures of the championship fights, indoors.

There was more of a problem than it would seem to be today. In those days of orthochromatic film emulsions, Cooper Hewitt lights, flaring arc spotlights and floodlights, the thought of all of these adverse elements to be used on fights caused some concern. We discussed the possibility of using the flaring arcs, suspended above the ring. We tried them out, but the arcs, with verticle burning coils, scattered flaring bits of carbon on the fighters and the ring. The fighters were afraid of getting burned and we had to discontinue with the use of these lights. If glass covers were used underneath the arcs the bits of carbon would block out the light from reaching below and the brightest light would reflect to all sides, where we least need-

Before any attempt at indoor photographing of the championship fights, they were either re-mounted on the roof of the Garden being photographed by one cameraman, or in daylight arenas and photographed by two to three cameramen. This was the most plausible lighting for film, but too hot for the audience to sit through. We finally got around to night fights, by the use of about forty 1000-watt incandescent bulbs strung up over the ring, giving us enough light to get a substantial amount of exposure at from F4.8 to F5.6 with orthochromatic negative. That was an early attempt at photographing under the incandescent light, much before its use in the motion, with the adaptation of panchromatic emulsions.

The photography of fights was difficult because of the angle of light reflecting from the mat, together with orthochromatic film and incandescent bulbs, a poor combination with which to try to get the best results. Everything was against us, we never had an opportunity to make tests in advance, many times, there were few lamps or more lamps as we would go from one place to another to cover the fights.

Years later, Jack Kieper, an editor-cameraman and producer, came into the fight film. Jack made arrangements for better light pictures, by arranging for better lighting equipment. Tests were made in the afternoon of the fight on indoor filming. We were most always the only camera crew on each fight, the only changes made were when one of our regulars was on another assignment. The





camera crew generally consisted of Jack Rogers, taking the camera covering the entire ring; Frank Zucker on slow motion; Al Weibel on regular motion camera; Roy Phelps on slow motion; I, as regular motion camera, and the general crew which consisted of Eddie Rubin, Walter Strang, Harold McCracken, Leo Lang, Bert Conn, Leo Lipp, Blugi Conner, Jay Roacher and so on, the cycle in the silent days up and onto the advent of sound.

Later, fight film gained in popularity and the camera crew was increased. From the original one, two or three cameramen, the crew was increased to as many as seven cameramen with seven assistants, sound men, and assistant, electrician and assistant, two property men, two grips, one carpenter, four messengers, used as "runners" to the laboratory with several rounds of film each. This made a total of over twenty men on the stand. Rogers was responsible for this growth of fight film production.

We were all herded on the platform all twenty of us. The platform was built, as I was told, eighteen feet off the ground, sixty-five feet from the ring. This height and distance became more or less standard, whenever we went to photograph fights.

With sound, the picture changed slightly, particularly the equipment. With synchronous emulsions and the new in-candescent lighting equipment, lighting a ring was a pleasure. We used twenty-five 300-watt lamps nicely distributed, covering spots of the ring in pairs. There was one single system Mitchell sound camera on the job, one camera taking sound over, the other camera taking sound two and was verse. There were two slow motion cameras using one thousand feet to the round, also, they alternated taking the rounds. There was always one camera taking the entire ring and when the fighters went to the center of the ring, we would park us from there with a six-inch lens and at the end of each round, the camera coming full ring picks up again, taking the fighters back to their corners. There was one camera standing ready, in the event of a buckle or anything it was at ringside.

It is said that in July 1894, the first prize fight film to be photographed was done at Edison's "Black Maria" Studio in West Orange, New Jersey, the fight over was Michael Leonard, known as "Beau Brummel" and Jack Cushing. Six of the ten rounds were photographed, and a record of one thousand feet of film was used by the then, Kinetoscope Company.

(Continued on Page 322)

George's page-top shows pictures at left show into Schmeling knocking out Joe Louis in 1936. Lower foot frames show Louis knocking out Schmeling in 1938. The silver photo shows the author at ringside with his assistant George Street. Top left of his page shows old wooden stand for cameramen at fight. Top right, some of the early men who photographed fights. They include Browning, Frank Zucker, Ben Willard, Joe Golden, Walter McCracken, Al Weibel, Jack Rogers, Tom Reisch, Walter Strang, Ben Martin, Roy Phelps. Right center the new metal camera stand for the cameramen at the fight. Right bottom Browning and his crew for the Dempsey-Tunney fight in Philadelphia in 1935.





# Art and Technique In Set Designing

By EDWARD CARRICK, N. R. D.

**T**HERE are, at the moment, three main schools of Art Direction or set designing.

First, the American, is Spectacular, school derived from Italy at the beginning of the last war, in which everything is stretched to splendor and showmanship, and even simple cottage interiors are decorated or charnelized so as to make the people who sit and watch in the picture "palaces" forget the realities of life.

Secondly, the German, is Imaginative, school, the result of the last war, which shows the artist's psychological approach to the drama and is ever reminding the audience of the tragedy of life.

The third school, which is fairly young and started in England, is the Realistic school. It has been stimulated by the growth of Documentary films during this war.

The art directors of the Imaginative School were mostly painters before they came into films, the Realistic School were mostly architects. The Realistic School bother very much about the shape of the room; the Imaginative School bother more about what is in the room, above all how it is lighted. The Spectacular

is only worry about the size of the room and the novelty of its contents.

Whatever school of set direction one adheres to, one's work can only be judged by the results, and these depend on the technical skill and the knowledge of ways and means in the departments working with one.

## First Designs

The designer reads the script and after consultation with the director and writer, sets about making his first sketches. Those of the Imaginative School at this point always bring the photographer or cameraman because they know that however much care is spent in plotting lights and shades in the sketch, none of them will ever appear without the co-operation of the cameraman.

After the first rough sketches, finished drawings are made, and though some of these, particularly when done by Andrejew and Hellan, are very beautiful, they do not help very much in the making of a film. In fact, I think the "long shot" view of the set is gradually doing and is a very good thing too. A pictorial view of one angle of a set round which the camera is to move is not much help and is, in fact, only used by directors and stars as a show piece to talk about, and does not serve any useful purpose in the making of the film.

The most useful way of giving an idea of what the set is going to look like is by making a model half-inch to the foot or larger. Thus the whole action can be studied in and around it. Films, after all, moving pictures

I also favor a bird's-eye view, or anyhow a high view, to give a good impression of a set. It may not be an angle that is going to be used in the film, but it gives all concerned a much better idea of the geography of the set, and is the only way in which four walls can be shown at once. I also prefer to make these small enough for the director and cameraman to put copies in their scripts.

## Ceilings in Sets

Ceilings, more than any other structural feature, help to give reality to the set.

I used them in 1927. There was a corridor set in "The Maid Johanna," 20 feet long and about 8 feet wide completely covered by a ceiling, and superbly lighted by krampl. The ceilings in "Stage Coach" are all reasonable, yet publicity men would make us believe that they were first thought of and used by Oscar Welles.

Cameramen do not like ceilings because they are difficult to light with Bat sound technicians are the people mostly responsible for their being left out, particularly if they are lower than the height of the boom. Surely the tools should obey the artist—in the twentieth century we should have learned to master the machine.

## Importance of Position

One of the most difficult things about set designing is so to arrange doors, windows, etc. that they feature at the right moment and in the correct relation to the actor and his action. It is comparatively easy to design for the theatre where the whole set always appears behind all the action.

Another headache for the art department is the arrangement of a number of sets in one floor, so that they allow enough room for lighting and the key long-shots without wasting wall space. This calls for a good understanding of lenses, and knowing which your particular camera will use.

Before a set gets on the studio floor, it has to be built, textured and painted. This work is carried out by skilled carpenters, plasterers, and painters who work from half-inch plans and sections and full size details, all prepared by the art director and his department.

Since the war we have tried to cut down on paper, so fewer full-size details are made, and general plans and sections have been reduced (when possible) to one-fourth-size scale.

## Texture in Plaster-work

Modern films have, thank goodness, discovered that film stars are dependent more on close-ups and mid-shots than on the old-fashioned long-shot. So here again greater care is required in the detail, particularly with textures. In "The Hunchback of Notre Dame" some nice close-ups were badly spoiled by some of the worst plaster, old-world beams that I have ever seen.

Even in color film, texture matters most, so I feel that such things as plaster cobbles, stone work, brickwork, etc. should be made with greater care so that the "model made" effect can be avoided. Nature is far from being "model made."

NOTE: The above paper was read by Mr. Carrick before a meeting of the British Association of Art Directors. We appreciate it very much because of its technical interest and because of Mr. Carrick's remarks about the lack of care of special effects in England. In the Hollywood studios cameramen specializing in the set are one of the most important factors in the making of motion pictures.—The Editor

## Set Dressing

After the set is built it has to be dressed and lighted. Set dressing is the most important part of art direction. It is through the things that are put in a room that audiences are helped to understand the character who lives there. The set dressing is done with the assistance of the property department. In America many more highly skilled and intelligent men get into this department than over here where the "good old staggers" are gradually dying out and not being replaced.

It is well to remember that if the cameraman is expected to light a set as designed, room should be allowed for the requisite lamps to get the effect desired. To this end, English designers could do well to study some of the more valuable books on lighting, such as those written by Professor Lockhart in America.

Guthrie Krampf, a photographer who is aware of the ridiculous effect of objects having two or three shadows, used to get over the difficulty in the old days by lighting his set with one arc, having the shadows carefully blown in, and then the subsidiary lighting never killed them.

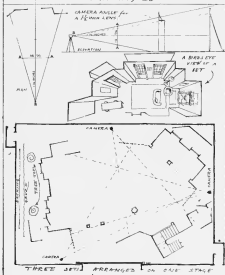
## Special Effects

And now, to mention that part of art direction which is usually always avoided in studios—tricks. Art is artifice—tricks—and it is the knowledge of the tricks of the trade that is so useful to the artist.

In the early days of film, when big expenses in set construction were first encountered and costs were required at small outlay, these difficulties were got over by the artist-technician using his brains and ingenuity with the result that so many devices and patents have been invented for use in film making that nothing is now beyond our scope if only we were to use them and use them properly. Except for the few specialists, the general knowledge of effect and trick work among directors, art directors and cameramen is very low indeed so low in fact, that they avoid using them at all.

(Continued on Page 120)

## CAMERA ANGLES



On opposite page is a plan and a bird's eye view of the same set. The plan is for the cameramen and the bird's eye view is for the Director.

Top of this page a diagram showing camera angles and arrangement of sets.

Below, left, is an original drawing for "The

Director. An excellent example of the imaginative artist.

Below, right, A still from "The Director" showing the perfect one-point lighting of a storm scene in a studio. Here the collaboration between an director and cameraman is evident.





A shot such as this could not have been made without a tripod

## Hand-Shot "Stuff"

By ALVIN WYCKOFF, D. Sc. A. S. C.

YESTERDAY, listening to a group of camera enthusiasts who had gathered in one of the popular Camera Shops to compare notes and examine each other's prints, I overheard one of the enthusiasts remark that he wondered WHY his negatives always produced a slightly blurred, soft-focus effect, as he called it, in his "low-ups."

The manager who called out the discussion was very blunt in his reply, and rightly so. Said he: "Why in — don't some of you artistic guys learn to use a tripod, or at least something for your camera to rest on instead of trying to act professional by hand-shooting your stuff. You seem to think that all you need for picture taking is a camera, a roll of film, and one of those fancy zipper closing bags slung over your shoulder full of gadgets you don't use."

Instead of answering, each one of the group looked from one to another with a sickly smile of wonderment.

The manager didn't wait for an answer, he continued with what he had to say. "I'm getting mighty sick and tired and disgusted trying to print a lot of the stuff my customers bring in here. It's not only the disgusting waste of material that gets us down but the waste of time in getting the stuff out, and then collecting the customer's money for his own foolish mistakes, and then peering the disbeliefful foot out to him."

One of the group with camera spoke up: "Look at these pictures I made, they're sharp, perfectly sharp."

The manager asked: "What speed and at what f-stop did you shoot 'em'?"

"One twenty-fifth of a second at f-2.8"

"You used a tripod, didn't you?" asked the manager.

"Certainly."

Another of the group asked: "What do they say is the slowest exposure-speed that is safe to use without a tripod?"

"Well, if you ask me," replied the manager, "I'd say not under 1/50th of a second, and not even then unless you have light enough to stop down to at least f4.5."

"Another voice from the group ventured to remark: 'The instructions say that it's safe to shoot without a tripod at 1/100th of a second'."

"The instructions are right," agreed the manager, and then he proceeded to point out a few facts:

"What the books tell you is more other fellow's point of view." He waited a moment to see if his remark registered.

"Perhaps the guy who writes those words can do it, but no matter what the book says, or even all the books you read, you are supposed to do a little thinking for yourself."

"What you are supposed to do is to

analyze what he writes as instruction in the light of his viewpoint. Can the rules be applied to your conditions? The great trouble with most camera enthusiasts is that they take too much for granted. Few of them take their photographic hobby seriously. Instead of spending their money for film to hang away haplessly, and then paying more money to have it processed the stuff, they should analyze what they are going to do, study it out, try to make the result as perfect as their understanding will permit, and then to make each succeeding effort surpass those that have gone before.

"Photography is a serious business, even when you play with it for fun. Even when you're careful it's an expensive hobby. After you have the tools to play with, every move you make with them requires a certain expenditure of money, and money is hard to get these days even if it does come easy to a few people who never seemed to have enough in former days.

"A lot of professionals shoot from the hand—but they never do so unless they have plenty of light for an exposure and enough of it to enable them to stop down the lens diaphragm for a good depth of focus.

"There are many books on the subject of Photography, and a few good schools that teach it.

"You can read through the pages of many volumes, skimmed and elementary, without reading as much as one full page of instruction, or suggestion of the vital importance of a tripod to a camera or its importance to wash of the technical photography that could not be made without it, or some kind of a good base to work from.

"You will read about the manipulation of the approach to photography, all about lenses, motion of cameras, chemistry of photography, accessories, dark rooms, dark room procedure, dark room equipment but very little about the use of a tripod.

"Very few persons can hand-hold a camera sufficiently steady to make a clear exposure at 1/50th of a second, and when I say clear, I mean a definitely sharp-focus negative that will stand enlarging and retain sharp definition viewed at arm's length. Even those enthusiasts who claim to have strong, steady, nerves are rarely successful at it. Few pictures nearly always have a tell-tale fuzziness about them. If a soft-focus effect is desired, then use a lens, or an auxiliary lens, that will render the effect desired, but—use a tripod, or some other substantial support, to move the soft-focus effect to be clear rather than fuzzy, or softer, than soft-focus.

"A new publication has just come on the market under the auspices of a very reliable publisher of photo-technical journals. This particular volume is printed at

[Continued on Page 314]

# ACES of the CAMERA

Russ Harlan, A.S.C.

By

W. G. C. BOSCO



**A**S important factor contributing to the universal appreciation that exists for better Western pictures is the panglossism of Western scenery. As a backdrop against which has been told innumerable stories of a colorful and exciting period in American history, places like Zion, the Sierras, and the Painted Desert have become recognizable national beauty spots to people everywhere, and their screening has done a great deal towards fostering the appreciation for the West that currently exists. For this, full credit must go to those cameramen who have acquired that special skill that captures the moods, as well as the majestic and splendid vistas of the always exciting West.

Director of cinematography, Russell Harlan, A.S.C., is one of those men Russ knows the West about as well as the average man knows his back garden. There is hardly a ghost town, a mountain, canyon, or section of desert that he hasn't visited, and on which he hasn't trained his lens.

When the redoubtable Harry Sherman decided to form his own production company ten years ago, he made a very wise choice when he made Russ Harlan head man on the camera.

One of the few Native Sons of California to have reached the top in his profession, Russ is an expert trout fisherman and horseman and a collector of guns. He captures a quality of authenticity in his pictures because he is a part of the West which he helps to recreate for the screen. His feeling for the subject and his close association with it has made him an authority on the early

West and its ways. He knows how all the great gun-fighters of the frontier days carried their shootin' irons, how they fought, and how they died. He knows as much about cattle and horses as a top ranch hand is supposed to know, and he possesses all those personal attributes that are generally credited to the heroes of Western stories.

Russ started in the film business as a lab assistant for Paramount when that company bore the name of Famous Players-Lasky, and made its home on Vine Street. After a period of apprenticeship he became an assistant cameraman, and he remembers how earnestly he tried to make good on that first assignment.

Alas Dwan was the director of the picture which was called "Count of Folly", starring the versatile Gloria Swanson, whose versatility was to be shown off in the picture by having her impersonate Mary Pickford and other contemporary feminine stars. Russ was sitting impudently on the cameraman, while the patient Dwan was coaxing the

meek he wanted out of Gloria with soft spoken suggestions and the strains of a string orchestra, playing on the set. It was a close shot of Gloria lying entirely on a chaise longue, wearing a blonde wig. Without raising his voice from the low monotone with which he had been working on La Swanson, Director Dwan told Russ to go in and stand the scene for a take. Russ did as front of the camera, thrust the slate for the required moment in front of the lens, and leaped back to his place, all with a conscious effort of obedience to retain the spell cast by the director. But much to his, and everyone else's amazement, a pattering scream accompanied his deft maneuver. He had Swanson's wig hooked to his sleeve.

Another turn of events that almost brought his camera career to an abrupt end was of a little different nature. He was an assistant at the time, working on the first production of "Newada." When the director of the picture saw him he told Russ that he wanted him

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## Through an Eymo Finder I Saw

(Continued from Page 257)

It is also said that Biograph introduced "photography under lights" of the Jeffries-Sharkey fight in 1890. They must have photographed this fight, using the Wellback camera. Personally, I wonder how they managed to get anything on their film, considering the slow film, slow lenses and their source of light, but I suppose that even if they got an impression on the film, that was photography. I have never seen any of this film in my research.

My purpose for this story, is to prove a point. I am the aggressive type of person; I will not, and cannot, be proved down to a style. My motto is, look for improvement. I will always work to that end, and eventually work up a problem my own way, making something different and unusual of a promise subject.

I never did like the crowding of the men, cameras and assistants on the stand. It was really a crowded group and no one was particularly happy about it. It gave us little space to move in and we were expected to bring out miracles. The free department only allowed a 6 x 8 foot platform, only eighteen feet from the ground. About five large cameras, five to six cameramen and five to six assistants were on the platform. Assistants had to reload film magazines and that was terrific crowding, with nerve tension running high. When a camera buckled, there was a scramble to get another camera in action so that nothing would be missed.

Usually, there was one cameraman assigned to covering both camps of the fighters. This was necessary for now and then, a fight might go only one to four rounds. Joe Louis knocked out Brown in four rounds and the film was strangled—undiscovered. Because of short fights at times it became necessary to show both men in training, all leading up to their entry into the ring and the bout.

I had asked Leon Britton time and again to get permission for me to photograph down at ringside with an Eymo 190 foot camera, assuring him that I would get some fill-in shots of ringside action such as they had not previously had. I wanted to get the radio broadcasting, the sports writers at their typewriters, the Western Union men sending the sports writer's material direct to his paper. Also, I could get celebrities at ringside. These shots could fill in between rounds and lengthen the split film wherever necessary. I had a very time consuming Britton to let me do this as I wanted and make the change myself. I was persistent. I knew what I could get and I wanted to try it and if I could convince him, I would be at ringside from then on.

Came the day and Britton decided to allow me to prove my idea worthwhile. He gave me 400 feet of negative. I covered the ringside activities at the Sharkey-Schweling bout at the Madison Square Garden Bowl about 1933. I had full away and I used that 400 feet to

tell a film news story of what takes place in the ringside seats, and I believe I told it well. This was my first time off the platform, and this time the platform was built 10 x 12 feet with a complete latrine and a covered roof.

I covered everything in those 400 feet. I had celebrities, prominent fighters, radio announcers, busy sports writers, secords, etc. I made a busy series of events of that 400 feet and included several angles of seconds in rounds and they anxiously as they watched even their legs. Now and then, using the seconds as filler for foreground composition, I picked off the boxes when I could get them, passing my particular set up. I was not assigned to any seat. I had carte blanche and roamed everywhere, cameras in hand.

Well, they saw the film, and I was complimented on what I had made of it. It was exciting, but they could not see it. The fight went too many rounds and there was no room to cut my stuff in. It did cause some excitement anyhow. They could not get over several close-ups I made of the fighters from below the ring. Those shots were something to see but because I had not particularly concentrated on that, the scenes were not long enough to cut in. Rieger called a meeting and we discussed the further use of the Eymo, concentrating on making nothing but close-ups of the fighters and devoting about 90 feet per round from a ringside seat. From then on, I did just that, and turned in some exciting films. Later on, I was awarded the privilege of an additional Eymo camera, an assistant to reload for me and the privilege of using as much film as I found necessary. They worked out well, except here again, I was hemmed in between legs, men either at typewriters or lockers. Since their job was as important as mine, I just had to make the best of it and say nothing. It was impossible to ask for any more room. There was none to be had. We sat in small folding chairs crowded together and all of us broader than the seat. I didn't like crowding!

In the early days, we were admitted into the arena without tickets. Later on, we entered with tickets only and I saved the seats of the ones I received. I have covered all of the Joe Louis fights from his beginning. I saw Schweling knock him out in 1934, and I saw Louis take back his championship in one round in 1938. I photographed Louis putting aside all of the world's former champions in a short space of time.

I photographed all of the Max Baer bouts until Joe Louis removed the championship from him. I photographed many of the Jack Dempsey bouts and the famous long round and his losing the championship to Tunney in Philadelphia. I photographed Tunney's bouts until his retirement from the ring. I photographed the following bouts:

Dempsey-Tunney, September 23, 1924.  
Britton-Conn, July 13, 1929.  
Brooklyn-Louis, June 22, 1937.  
Louis-Parr, August 26, 1937.  
Galesto-Louis, June 28, 1939.  
Louis-Levinsky, August 7, 1935.

Connors-Baer, September 25, 1940.  
Louis-Schweling, June 18, 1936.  
Armstrong-Ambrose, August 22, 1939.  
Soti-Narfil, November 20, 1935.  
Louis-Parron, September 20, 1939.  
Louis-Faychuk, March 29, 1940.

Barr-Davis, August 22, 1935.  
Reno-Cassanova, September 22, 1933.  
Shuckey-Carson, June 29, 1933.  
Schweling-Walker, September 19, 1932.  
Galesto-Barr, July 2, 1940.  
Dempsey-Purpe, September 14, 1923.  
Galesto-Louis, June 29, 1940.  
Louis-Schweling, June 22, 1936.  
Louis-Baer, September 21, 1935.  
Leon-Sharkey, August 18, 1936.  
Louis-Etienne, September 22, 1936.  
Sharkey-Dempsey.  
Bethoff-Louis.  
Louis-Conn.  
Jenkins-Amstrong.  
Louis-Carson.  
Reno-McLarnin.  
Crispi-Kibara.  
Berlinbach-Dempsey.  
Baer-Nova.  
Dempsey-Carpenter.  
Leonard-Tomlin.  
Tunney-Hewey.

Also, Britton, Garcia, Brescia, Etienne, Brooklyn, Jenkins, Mann, Buddy Baer.

I cannot recollect others, unless I went through a list of bouts that took place within the last twenty-five years, or thereabouts.

I do not remember ever getting any of my fight film out of focus. I always managed to keep all of the scenes in focus, having trained myself to follow focus in spite of it being tricky business to do this with a hand camera. I always got clear, sharp negatives as the fighters moved anywhere from 5 to 15 feet from my camera.

At the Louis-Schweling bout, the Mitchell camera covering the regular speed, buckled in the first round, there being a loss of thirty seconds before the second camera was trained on the fighters. The fatal knockout happened in this first round, but I saved the day. I had covered that knockout even though I was told not to make any film unless the fighters were very close to my camera. At the time of the knockout, the fighters were about eighteen feet from my camera, but I saw it coming and shot that knockout in spite of the fact that my camera had only made fifty feet at a winder. Camera seldom buckled, but under strain such as this, it just happened. Broken did it say?

I take this opportunity to apologize to Walter Winchell, because in my suggesting the use of the Eymo camera, I was seated in Row A center, the seat usually assigned to him. To make room for me, Winchell was shifted to Row B, center, behind me.

There was not enough room at ringside for the use of a tripod and the authorities would not assign more than two seats to the nation's press men, one for the assistant and one for myself. On a few occasions there was another man

(Continued on Page 328)

IF IT'S BEING DISCUSSED  
AS A PROBABLE  
WINNER  
of  
THE ACADEMY AWARD  
*For Best Photography —*

YOU MAY BE SURE  
THE NEGATIVE IS  
EASTMAN—

J. E. BRULATOUR, Inc.  
Distributors



## Mirror Pictures Reflect Your Photographic Cleverness

By JAMES R. OSWALD

**T**HERE'S something about a mirror picture that appeals to most everyone. It makes little difference whether the mirror is a large console or wall type, or simply a hand or vanity mirror, if used to best advantage, the results can be equally charming.

But strangely enough, many amateurs are inclined to shy away from these mirror shots because they are harboring the false impression that this kind of photograph requires some special skill, reserved only for the professional worker. The truth of the matter is, any serious-minded amateur can take good mirror pictures with no more difficulty encountered than in a regular snapshot. Added care must be taken, however, to see that all stray reflectors are avoided, and that proper focus is attained.

Obviously, a mirror picture should include more than the reflecting surface itself, else the result might well turn out to be a self-portrait. The main advantage of a mirror shot is that it affords an excellent opportunity to show more than one view of the subject in the same scene. It is customary to place

the model between the camera and the mirror in such a way that the image of the camera is not visible in the mirror, to avoid the illusion. With the back of the subject's head facing the camera, the face is clearly reflected in the mirror.

In order to add variety to your mirror pictures, don't limit yourself to mirrors which hang on the wall. Many interesting and unusual effects are possible by deviating from this fixed, vertical position, and tilting the mirror at various angles until the most pleasing composition is obtained.

When focusing for mirror pictures, there is one factor in particular that must be taken into consideration, if the reflected image is to appear critically sharp. It must be grasped that this reflected image is as far behind the mirror as the subject itself is in front of it. Thus, when setting your camera focusing scale, the figure to go by is the combined distance of camera to mirror and mirror to subject. For example, if the camera is eight feet from the mirror and the subject four feet, the scale should be set at twelve feet. If your camera has ground glass focusing it is easy to determine when the image is critically sharp, without the aid of the focusing scale.

Setting the camera for a sharp reflected image, as outlined above, will not necessarily assure sharpness throughout the entire picture. If you desire

Top, left is a pleasing example of mirror shot. Top, right is a shot spoiled by the ugly shadow above and to the right of the mirror. Second left is a pleasing composition. Third, left, is an example of too much light. Bottom, left, a pleasing shot of the subject in the mirror, but how much better it would have been had the lady's dress been more in contrast with the light wallpaper background.

(Continued on Page 321)





*Ask the Man who has seen it in Action!*

Reverend  
Basil Igo

Ask the men who have operated and serviced Ampro 16-mm. sound projectors in training camps and behind battle fronts the world over.

They will tell you almost unanimously, as they have told us, that Ampro projectors have come through the grueling tests of war with the highest record of performance.

These facts are important to you when you are selecting the 8-mm. and 16-mm. equipment for bringing into your base the vast treasures of educational and entertainment films.

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## Lighting Republican And Democratic Conventions

**P**ERHAPS never before in history has the lighting of public events for newsreel camera crews provoked so much attention in the press as the lighting which was employed in Chicago recently to illuminate both the Republican and Democratic conventions.

The cause for the comment was manifold. The temperature in Chicago during the Republican convention was so muggy people working members of the press had never seen such an impressive array of lights outside of the sound stages of Hollywood. Not being accustomed to the weather or the lights, the press in turn blamed each and both for the resulting high temperature within the convention hall, the Chicago Stadium.

Newspaper photographers concentrated their cameras on the lights, as a result hundreds of pictures were published in addition to thousands of lines of copy.

Despite the heat Robert J. Duggan, one of the outstanding nation picture lighting engineers of the midwest, who owns the Studio Lighting Company of Chicago, feels that he achieved something in the lighting of public events for newsreel cameras which will set a precedent for events similar in character for years to come. Duggan sets forth these unusual facts as the story behind the story that appeared in hundreds of newspapers throughout America.

"The outdoor temperature during the Republican Convention was particularly high and the indoor temperature, of course, much higher, but when 275,000 watts of incandescent illumination was added to the heat of the overcrowded convention floor, the result was something to be remembered. Add to this the regular house illumination of the Stadium, 115,660 watts—we now have 390,

000 watts. The Chicago Tribune photographed a thermometer held at the speaker's rostrum and it registered 114 degrees. This temperature was a little higher than the surrounding territory because of the necessity of maintaining a high level of illumination to the speaker himself.

"The interior of the Chicago Stadium is a huge space fully as large as the biggest sound stages on the west coast, and the job of lighting it for the newsreels was simple in the respect that 'fancy lighting' was not necessary—in fact it was out. Due to the unprecedented demand for tickets, orders were given to attenuate the blocking of seats if possible. In consequence the lights were hung from platforms over the edge of the balconies and extended downward. The length of these platforms, which included those used for the newsreel cameras reached a total of about 160 feet. This produced a very splendid effect of flat lighting, but no one would dare get faces, with a newsreel man, because the minute he would see a shadow he would think it was improperly lighted.

"The 235,000 watts of incandescent lighting, as mentioned before, was sup-

plied as follows. Twenty 10,000 watt Sunspots 15 24 and 34 inch fixtures, also fifteen 5,000 watt Solar Spots. This gave a level of illumination all over the convention floor that enabled the newsreels to use Plus X film at an F 3.5 stop. Due to the slow speed of the telephoto lenses, especially the ones of extreme focus, viz: 18 to 24 inches, it was necessary to raise the light level on the rostrum and the immediate territory to permit an exposure to be made at F 5.6, the wide open aperture of these lenses."

Duggan, who has been a cameraman for 26 years and has specialized in motion picture lighting for 25 years, further pointed out:

"This last mentioned item would be no problem at all and could be accomplished by merely 'lightening down' a couple of 10 kw. lamps, even though the throw was several hundred feet. In fact, even the whole speaker's platform could have been lighted without much effort, to a level indicating F 5.6, but when it comes to lighting light all over the entire area, including the balconies, it was necessary to really gear it out.

"We counted close to 160 in the newsreel crews, cameramen, sound men, contact men, loaders, etc. These boys were stationed on the main newsreel platform which was on the first floor, a hanging newsreel platform from the first balcony and two or three smaller platforms in various parts of the stadium.

(Continued on Page 122)

Top left Bob Duggan, head of the Studio Lighting Company, looking on the speaker's stand at convention. Top right is one of the sections of the Democratic convention. Bottom right is a shot of some of the lights that did the job.



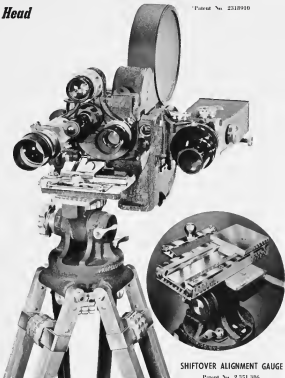
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*with Removable Head*

\* Patent No. 2,318,940

The friction type head gives super-smooth 360° pan and 80 tilt action. It is removable, can be easily mounted on our "Hi-Mat" low-base adaptor. The large pin and friction assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The tripod base is sturdy, "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 47". Extended height 72". All workmanship and materials are the finest. Also available are heavy fibre carrying cases.



SHIFTOVER ALIGNMENT GAUGE

Patent No. 2,351,386

**Tripod Head Unconditionally Guaranteed  
5 Years. Write for Descriptive Literature!**

Professional Junior \* Tripods, Developing Kit, "Hi-Mat" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Base, Signal Corps, Office of Strategic Services and Other Government Agencies—also by many leading amateur companies and 16mm and 35mm motion picture producers.

\* We show above a closeup of the Shiftover Alignment Gauge and also a view of the B & H Eyemo camera mounted on the "Professional Junior" Tripod and Shiftover. These have been especially adapted for aerial use by the Office of Strategic Services Field Photographic Branch, Wash. D. C.

\* The Shiftover device is the finest lightest and most efficient available for the Eyemo Spider Turret prism-type camera.

\* The male of the Shiftover attaches to the camera base permanently and permits using the regular camera holding handle if desired. The male dovetail mates with the female dovetail base and permits the camera to slide from focusing to photographing position for parallel adjustment. The camera can be locked in desired position by a positive locking device.

\* The Shiftover has a "stop-blocker" which prevents the camera from sliding off the dovetail base—and is provided with dovetail pins which attach to top plates of tripods having 1/4 or 1/8-20 camera fastening screws.

FRANK C. ZUCKER

**CAMERA EQUIPMENT CO.**  
1600 BROADWAY NEW YORK CITY



## Composition for the Amateur

By GLENN R. KERSHNER, A. S. C.

While making pictures in Venice, Italy, some years ago I visited the well known International Art Galleries where prize paintings from all over the world were displayed in their own permanent buildings. Following the crowds from one building to another through what seemed like miles of corridors, I suddenly came upon a large group of people clustered around the railing in front of one small painting. I elbowed my way through the crowd, and when I reached the railing I gazed at the painting almost in awe.

The picture was a small one, about one-tenth the size of those on either side of it. It was the picture of a nude girl standing in a shaft of soft light, which came from a small window. The girl's hand rested on the foot-post of a bed. My eyes quickly followed down her arm to the bed post; then across the bed to a wash stand on which stood a bowl and pitcher. Then I too, though pulled by an irresistible force, my eyes turned to the window and followed the shaft of light back to the lovely figure of the girl. The artist, a master of composition, had painted the side of the room opposite the girl in subdued tones, so that my eyes turned very little there, and turned almost immediately back to the figure at the girl.

It was a perfect one-act picture so well composed that your eyes were practically riveted to the principal subject—the figure of the girl. There was not a vest anywhere that allowed your eyes to escape to the frame. Each stroke of the artist's brush had carried your eyes quickly from object to object, always bringing them back to the girl. This is the type of composition that should be striven for in our motion pictures.

Composition is an important subject in itself, and one that can give you much pleasure. If you want to spend an enjoyable evening in the country some Sunday take a view camera with ground glass and a large black cloth to cover the camera and your head, and spend the day composing pleasing pictures. Don't bother shooting, just compose pictures after pictures. You will find it great fun as well as being instructive. Pan your camera from side to side until you find what you want a perfect picture. Sometimes if you find ALMOST what you want, but are troubled because you see an opening through which the eye can escape, fill that opening with a small branch. And while doing so, arrange the branches so that one of them will lead the eye to the next object in the composition, and so on.

If you have no clouds in the sky, drape a branch across the top of your composition and allow a few leaves to creep into the picture. That will stop the eye from turning to the sky in search of something that is evidently missing. If the branch is kept mere or less in silhouette it will carry the eye across to the other side of your composition. The angle of a tree, the start of a roof, or perhaps a shadow, will continue the eye in its circuit. In other words you will frame your picture with objects, light and shadows, that the frame will be self-sustaining.

In composition avoid placing a big tree or any other object directly in the center. Also, the horizon should never be in center. The picture should have either a high or low perspective. And NEVER FORGET that the object of most importance in your composition, whether a still pic-

ture, or a motion picture, should be the most brilliantly lighted.

If you are working with your lenses covered and have your picture satisfactorily prepared and wish to have some one walk into it, bring them in so they are walking toward the sun or other source of light. This will attract the eye and attention is immediately centered on the person or persons you have selected. Should you bring in a second group, be sure they enter where there is a shaft of light; and when the groups get together you can move in closer and begin your study of composition over again. If in color, by placing cold colors behind warm ones. If in black and white, remember how the strokes of an old masterly look . . . light and shadow . . . light and shadow.

There is one important rule of composition, especially when you are going to pan from one object to another. This is to be sure to select the composition for the starting shot and for the shot at the end of the pan before you begin shooting. In composing your first shot of the pan be sure the entire picture is non-cut, except the left side, if you are panning from right to left. This enables a person walking in the scene to keep going without having to go around or so near object that might have been used to close the left side of the frame. In composing the final shot of the pan you must remember to have the left side non-cut with the spot marked where your actor is going to stop.

Then stopping spot should be well thought out before shooting, for when you move in for close shots you will already have picked out the background composition and prepared your sources of light for your intentions. So the subject will have the most or key light coming from the same direction as in the long shot.

You have, hence, more freedom, should you have the opportunity, of watching such professional cinematographers as

(Continued on Page 318)



What's a little rain  
when you're starved for a glimpse of home?

Official U. S. Marine Corps Photo

**G**UADALCANAL has two seasons, the rainy and the wet. During the wet season, you just have rain . . . in the rainy season, you have rain *and floods*.

But G. I. Joe jams down his hat, turns up his collar, and, every time a movie comes to camp, sits in a puddle and dreams he's back in the good old U. S. A. Back where the sun's warm and pleasant on the

back of his neck—back where his feet are dry, and he's dry all over.

You bring the boys "back home" for a few blessed hours every time you send them movies. The motion picture industry has sent and is sending to combat areas hundreds of current features on 16-mm. film for showings in camp and on ship. This is just one of many accomplishments of the movies at war.

**EASTMAN KODAK COMPANY, Rochester, N. Y.**

**J. E. BRULATOUR, INC., Distributors**

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HOLLYWOOD

One of a series of  
advertisements by  
KODAK testifying to  
the effectiveness of  
the movies at war



# AMONG THE MOVIE CLUBS



AMATEURS AT WORK—Here we see Bernard East, President of the Beta Camera Club; William J. Bonness, President of the EIA Movie Club of Philadelphia; and George Impact of the Beta Camera Club at the speed camera. (Inset: while members of both clubs were on a picnic at Reading, Pennsylvania.)

THE other evening I had the pleasure of seeing two excellent pictures, "The White Cliffs of Dover" and "Candle Light in Algeria." One American made, the other British. Both pictures had been photographed in masterly fashion.

BUT—the British producers had recognized the worth of the cameramen and gave them the same due credit on the screen credits as was given the director. The name of the cameraman who photographed "The White Cliffs of Dover" was buried on one card with the names of the set decorator, wardrobe man, property man and a great array of other minor credits.

I, personally, have long complained because the Cinematographers are not given proper recognition by the American production heads. Basically, the four most important elements that make up a good picture picture are the story, the direction, the acting and the photography. The writers, directors and actors are given proper credit on the screen, but, for some unknown reason, the cameramen do not get the same.

Around the cameraman is recognized as one of the real artists of the film profession and is given proper recognition by the producers. It is high time that our American producers do the same. Many a bad picture gets by on the excellence of the photography which makes the audience forget the error in direction, etc.—H. H.

## Speed Photography in the Air

NOT only are aerial photographs taken from U. S. warplanes at speeds up to one per second in a fully automatic operation, but as many as seven of the big aerial cameras are operated in synchronization by one controlling device, according to the Fairchild Camera & Instrument Corporation of New York, manufacturers of aerial cameras and the instruments which control them.

The demand for new photographic speeds came with the increase in speeds of Army and Navy planes. Prior to the war, the Fairchild company built its intervalometer—the device automatically operating aerial cameras at predetermined intervals with a range from six to 75 seconds. That is, photos could not be taken at intervals of less than six seconds, nor more than 75 seconds, when a camera was hooked up with the intervalometer.

With the need for more speed, the Army asked Fairchild to provide an intervalometer with a range of one second to 120 seconds. As an answer, Fairchild engineers designed an entirely new unit, which, while smaller in size and lighter in weight, did about twice as much work as the old model. Not only was the 1-120 second interval range provided, but, in addition, to make the instrument more versatile, included an extra-picture switch button, allowing the aerial pho-

tographer to take an extra picture if he happened upon an unusual object that didn't fall within the interval timing, without interrupting the pre-determined scale; a re-cycle button which also gives the photographer a chance to take an extra picture, but this time starting an entirely new cycle; a counter for the number of exposures; a warning light to show each time the shutter is tripped; and, a thermostat-controlled electric heater to provide uniform temperatures for the instrument during high altitude flight.

This intervalometer can be installed on the control panel of the plane or any place also handy to the pilot, and thus he operates remotely cameras which may be clear in the tail of the ship.

As the war progressed, the Army began using as many as seven aerial cameras in one plane on just snapping-reconnaissance missions, and a new controlling device was needed.

It is extremely difficult to operate multiple camera installations simultaneously, as they include units of widely different focal lengths. As an example, at an altitude of 10,000 feet, with a 6-inch focal length camera takes pictures, there is a wide area coverage and a scale of 1/26,000, a 12-inch, less area coverage, at a scale of 1/13,000, and 24-inch, still less area coverage, with the scale 1/6,500.

The resulting overlap in the photos didn't provide the same area coverage in any given strip of pictures, so what was needed was a multiple timing device to provide uniform percentage of overlap in all photos taken from an identical altitude but at different scales.

Fairchild engineers' solution was a camera control unit in which all electric wiring was consolidated in a group of control, impulse and switch units small enough to be put in out-of-the-way sections of a plane, with one control box in the installation providing for pre-set interval timing of photographs for all cameras.

WE NOTE in the trade press that DAVID O. SELZNICK who gained everlasting fame by producing "Gone With the Wind" and "Rebecca," is not going to meet that the picture houses double the admission price to see his new film, "Since You Went Away."

This writer wants to congratulate Mr. Selznick on his policy. And we hope that other film companies will follow in Mr. Selznick's footsteps.

Why should the theatre-goers, who day in and day out pay to see a list of name-of-the-mill motion pictures, have to pay higher admission prices when a really good picture comes along? This has always seemed rather of an insult to the public which pays the bills and rarely complains. If the theatre-goer is willing to pay to see a bad picture, he should be allowed to see the good ones for the same price.



## I'll always recognize the dress

**I**F I were to see this movie twenty years from now—I would recognize this dress. The detail is so clear and vivid, even the figures in the dress look real.

There are two very important reasons why Hypan Reversible is the film I use:

1. Its brilliance, high speed, fine grain and balanced color sensitivity make Ansco Hypan ideal for outdoor work.
2. Its high resolving power and effective antihalation coating insure

pleasingly sharp, brilliant projection.

Next time, try Ansco Hypan Reversible Film. You'll get a new thrill when your movies turn out—better than ever before.

Ansco Hypan comes in 50 ft. and 100 ft. rolls. Twin-Light Hypan Reversible is available in 25 ft. (double width) rolls.

**Ansco, Binghamton, New York.**  
A Division of General Aniline & Film Corporation



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FORMERLY KODAK ANSCO

**8mm and 16mm**

**HYPAN REVERSIBLE FILM**

**KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST**

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## SHOWING LENS OPENING FOR VARIOUS LIGHT DENSITIES

For Kodachrome Regular Without Filter or Kodachrome Type A with Type A Filter

LIGHT DENSITY	FLAT LIGHTING Sun Behind Camera Direct on Subject			SIDE LIGHTING Sun at Right Angle to Camera			BACK LIGHTING Sun Behind Subject with Lens Shaded			OPEN SHADE Subject Lighted by Open Sky No Sun		
	Light Colored Objects	Medium Colored Objects	Dark Colored Objects	Light Colored Objects	Medium Colored Objects	Dark Colored Objects	Light Colored Objects	Medium Colored Objects	Dark Colored Objects	Light Colored Objects	Medium Colored Objects	Dark Colored Objects
EXTREMELY BRIGHT SUN	F.16	F.12.5	F.11	F.11	F.9	F.8	F.8	F.6.3	F.5.6	F.5.6	F.4.5	* F.4
BRIGHT SUN	F.11	F.9	F.8	F.8	F.6.3	F.5.6	F.5.6	F.4.5	F.4	F.4	F.3.2	F.2.8
HAZY SUN	F.8	F.6.3	F.5.6	F.5.6	F.4.5	* F.4	F.4	F.3.2	F.2.8	F.2.8	F.2.3	F.1.9
CLOUDY BRIGHT	F.5.6	F.4.5	F.4	F.4	F.3.2	F.2.8	F.2.8	F.2.3	F.1.9			
CLOUDY DULL	F.4	F.3.2	F.2.8	F.2.8	F.2.3	F.1.9						

Based on 16 Frames per Second for Cine Camera, or 1/28 Second for Miniature and Still Camera.

THIS chart shown above applies to Kodachrome Color Film as used in 16mm or 8mm motion picture cameras operating at 16 frames per second, or for miniature cameras with a shutter exposure of 1/25 second, and is for daylight pictures from two hours after sunrise until two hours before sunset, with Kodachrome Regular Film without filter, or Kodachrome Type A Film with Type A Filter.

The Type A Filter must be used for day scenes with Kodachrome Type A Film. The same exposure is required as for Kodachrome Regular Film without filter.

The Kodachrome Blue Filter improves color rendition in pictures made on dull days, in shade or extremely hazy weather, snow scenes or pictures in high altitudes. With Kodachrome Regular Film no increase in exposure is required. The Blue Filter is unnecessary when using Type A Film with Type A Filter.

The Pola-Screen Type 1A will give very effective color shots of light colored objects or people against blue sky if photographed in side lighting. Will also subdue oblique reflections on metal, glass or water scenes and will soften harsh lighting. Inducement to exposure is necessary of at least one and one-half stops.

Light colored objects include beach and water scenes, desert shots, light colored flowers, buildings, people in light colored clothes, shots against the sky, etc.

Dark colored objects include heavy foliage, deep colored flowers, dark au-

imals, subjects shaded, people in dark clothes, dark colored automobiles, etc.

Medium colored objects include dark and light objects in equal proportions, dark streets with light buildings, close-ups of people in medium colored clothes.

Whenever there is any doubt as to the color of the object, use the center column showing medium colored objects. Best results are obtained in direct sunlight with exposure as near correct as possible. Under-exposure gives dark, deep heavy colors with no detail in the shadows. Over-exposure gives pale, hazy and washed out colors. Exposed film should be processed as soon after exposure as possible for best color results.

(NOTE: The above chart is from the American Colorimetric Board Book by Jackson J. Ross.)

## PSA Color Division Lists Slide Trades

COLOR slide exchange listing service for camera clubs and PSA members has been established by the Color Division of the Photographic Society of America. The Division lends its service to listing clubs and individuals desiring to exchange color slides, and exchanges must be arranged directly between clubs and individuals.

Among members now listed as desirous of exchanging slides are:

Dr. C. Elmer Barrett, Suite 418-22, Boston Hotel, Salt Lake City, Utah.

L. E. Wilkinson, 1259 N. Prairie, Galesburg, Ill.

L. F. Plummer, 8230 S. Carpenter St., Chicago 20, Ill.

## Film Review

Subject: "EYES FOR TOMORROW."

Running Time: 22 minutes.

Producer: Emerson Yeeke Studio.

Sponsor: National Society for the Prevention of Blindness.

Credits:

Script—William S. Rosneck.

Camera—Irving Hartley and Obe Camstedt.

Narrator—Alma Havrilla.

Music—Solita Palmer.

Direction—Emerson Yeeke.

Subject was produced by the Emerson Yeeke Studio which since July, 1941, has devoted its facilities and personnel exclusively to the production of training films for the war effort.

Sponsored by the National Society for the Prevention of Blindness, New York, various well known medical, health, and welfare agencies aided in the production of this informative short subject designed to meet specific requirements in the field of sight conservation.

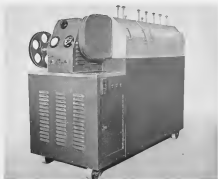
Content matter consists of useful introduction by Alma Havrilla, narrator, and specialized coverage of (a) prenatal care and reduction of blindness through proper treatment of venereal diseases, (b) treatment of contagious diseases including trachoma, (c) increased danger of industrial eye hazards, (d) prevalence of glaucoma, (e) protection of vision among school children, (f) correction or cure of common defects such as myopia, strabismus, strabismic (cross eyes), etc., and (g) the building of our resistance through regular eye examinations, correct diet, and above all good health habits as stressed as the prerequisite for sound vision.



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## THE HOUSTON MODEL 7

16mm. Negative, Positive and Reversal Developer



Close-up of the developer unit showing the rollers and adjustment mechanisms.

This daylight operating machine is for limited production of either negative, positive or reversal film, a portable unit completely self-contained. Equipped with variable speed motor with a range of from three to seven feet per minute, refrigeration, air compressor, exhaust blower for the drying cabinet, infrared lamps for drying, thermometer for solutions temperature, and thermostats for automatic control of the solutions temperature. Power supply 220 volts, 50-60 cycle. Dimensions are 52" long, 26" wide, 41" high, and weight is approximately 350 lbs.



View of the unit, as pictured above, showing the top-mounted components and the overall profile of the machine.

## FROM CAMERA TO SCREEN - HOUSTON

Motion Picture Studio and Laboratory Equipment—Developing Machines—Plates—Camera Carts and Dollies—Miscellaneous—Mechanical Sets—Engineering and Design Work—General Machine and Jobbing Work

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COMBINATION UNITS FOR BOTH 32MM. AND 16MM.  
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OR  
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### Hand Shot "Stuff"

(Continued from Page 300)

correct exposure, and is excellent as an informative value to any photographer. One chapter deals at some length on the manipulation of the lens diaphragm and depth of focus but not a word of explanation appears to explain what will happen to that depth of focus if the diaphragm is stopped down only as much as 2-8 and the exposure made without the use of some good support for the camera. Therefore, no matter how correct the exposure may be, even if it is correct, the result will be of little value if there is the slightest blur indicated in

the result. In fact, an amateur exposure made with a camera properly supported will render a clearer and more valuable result.

Even with a tripod, there are conditions when any kind of an exposure, fast or slow, will not be worth while. For instance, photographing mechanical installations of thinking machinery—flow of a sharp focus unless the exposure can or have vibration will destroy the effect be made faster than the synchronization of the vibration. Under such a condition, if there is light enough to make a fast exposure possible a hand camera will produce a better result with the camera held loosely in the operator's hand, but

with his body relaxed so as to permit the body to absorb the vibrations.

"When I see so many out-of-focus prints go through this shop, the question rises in my mind, 'WHY, in all this photo-literature of instruction has so little effort, and space, and attention been given to the proper use of a tripod?' Now here is a book of instruction that was issued by the government as a text book, on Basic Photography. Explains in index, it covers three hundred and thirty-five pages of text. As a technical text book it is good, but of all those pages, only one half of one page makes mention of a tripod, and then only of a descriptive nature. Let us to this."

"Each leg of the tripod is in four sections and each section should be extended in turn before attaching the leg to the tripod head. The first section of each leg is formed by joining back two sticks, the ends of which spring between and fit into one of the three pairs of sockets in the tripod head. The second, third and fourth sections of a leg are extended telescope-like in a manner readily apparent. In shortening the legs of the tripod it is important that the sections be actuated in the reverse of the order mentioned—that is, that the shortening be accomplished if possible by the single metal-pointed stick forming the extreme end of the leg. If the amount of the shortening thus obtained is insufficient, then shorten the next section. In tightening a section by means of the knurled knobs it should always be seen that the pressure is applied to a solid thickness of one or more sticks. Under no circumstances should an attempt be made to tighten a section when there is a space between the sticks comprising it. The obvious result of such tightening will be the bending inward and snapping of the sticks. In closing the tripod, see that the sticks of all sections are pushed in as far as they will go, particularly the metal pointed end of the single stick should be completely in so as to be sheathed and thus not scratch or cause damage. . . . When ready to photograph, set up the tripod in the manner explained. Spread the legs of the tripod sufficiently apart so that it will stand rigidly and ascertain whether all set screws in the legs have been sufficiently tightened by pressing down on the tripod head. The legs of the tripod should be so placed on the ground that the legs are level and sufficiently tightened so that there is no danger of its falling over."

"Rather dry technique, isn't it? Obviously, the use of a tripod, as explained here, is for the mounting of a view camera."

"Now here is a volume on Photo-technique sells for \$7.50, has 334 pages of text of which one-half page mentions the use of a tripod informally. It reads thus:—"

"The tripod is a necessity in all except candid and sports photography. The tripod must be chosen for the function it is to perform. If it is to support a small camera for a single shot, it need not be so stable as the tripod which must support a heavy camera such as that

used for color-separating negatives. For the small camera the metal folding tripods are suitable, those made in the Orient excepted in nearly every case these Oriental tripods are 'weak in the knees'. Tripods must be chosen with extreme care. A 3 1/2 lb. camera can be supported on a metal telescopic tripod for a single shot but, if separation negatives are to be made, a sturdier support is needed. In this case where three exposures must be made from exactly the same point of view, a wooden tripod of heavy construction is recommended.

\*The tripod will tend to slip along the floor or surface less if its legs make a fairly large angle with the floor or surface. It will tend to move less when changing fires, etc.

Rubber feet are useful on floors, spikes are advisable when the tripod is to be used out of doors."

"Evidently, it is taken for granted in the writers of photo-textbooks that the photographer should know when, where, and how to use a tripod, without going into detail about it. In other words, anybody using a camera is supposed to think, and do a lot of it.

"Once in a while you follow through on a negative from which a fairly good CONTACT print can be made. Later, you come back and order a 'blow-up' and when it's delivered to you, you blow it and want to know WHY it isn't sharp. With much gusto you go into detail and statify to tell how you 'stepped-down' the lens to f-11 and made your exposure at 1/25th of a second is good bright light. And again I have to explain how much better the result would have been had you used a good support for the camera instead of trying to appear professional by holding the camera in your hands, for all the movement of exposure you probably synchronized a healthy heart-beat with the shutter click thus magnifying a life's misadventure, just as you magnify a life's misadventure with exposure, although so slight that it just goes unnoticed in a contact print, but would show up in a 'blow-up'."

"As I have said before, Every camera is fitted with a screw threaded socket for a tripod. Get the habit of carrying a tripod along with the camera, and use it. For the small camera there are many contrivances to use in place of a tripod that screw into the receptacle on the camera intended for that purpose. Some such accessories will clamp onto the back of a chair, or the railing or pocket of a fence, others are made to resemble a walling stud and can be extended to hold a camera at eye level. There are all sorts of contrivances used thoughtfully. Even a table-top, or a small detached resting-support upon which the camera can be placed in insurance of a good sharp record is exposed under a 50th of a second."

"Don't try to be professional. When you become a professional it will be an unconscious realization and you won't have to try to appear as one. Professions



## Aces of the Camera

(Continued from Page 202)

to try out, with another fellow, for the leading role. It was a little more than Rana had bargained for because acting had never been one of his ambitions, but the director was the director. He breathed easier when the other fellow got the role. The other fellow being Gary Cooper. Rana was happy to get the job as the new star's double and stunt man.

Probably because they forget to assemble a full set of nerves in the actor's body Rana enjoyed the exciting and lucrative assignments he obtained as a stunt man. He doubled for Cooper in most of that star's early pictures, and on occasion, drew assignments guaranteed to cure boredom even at the expense of marring the chances for a peaceful old age. One of those was an almost tragic stunt he performed at Sonoma Dam. The action called for a slide down a wire strung from the top-most tower of the dam, which was at that time under construction, to a spot several hundred feet below. It looked like a run of the mill job—he says—with the cable stretched at a 45 degree angle. All he had to do was climb on it and slide down. An easy way to make a living. But something went wrong. When he climbed on the cable he slid only about twenty or thirty feet, and then got stuck. It seems the cable was new, and had a dressing of grease that acted as a brake and prevented him from

wright as the cable caused it to stretch, so that he hung, suspended over very rough country, in the middle of a swinging bridge slowly he inched his way forward over the morning endless wire, his hands becoming so swollen inside his gloves that he could no longer hold on tight, but had instead to hook his tortured fingers over the wire and hang on that way.

The company on the ground, with Archer Stutz on the camera, were in a agony of suspense in their inability to do anything to help him. And the construction foreman on the dam didn't make them feel any better when he told them that it would only be a matter of moments before Rana dropped off into space. He said he had seen other men get themselves into a similar position on a wire, but none of them had been able to stand it long, their own weight became multiplied the longer they hung, causing their muscles to knot and the circulation to stop.

Rana's muscles were knotting all right, and his weight on the wire was causing it to cut into his arms so that the blood came through the pores of his skin. But if he felt like dropping off all he had to do to make him think better of it was to look down at the mean looking rocks several hundred feet below. By managing to alternately rest his hands, then his arms, then his feet and legs, sliding any further. On top of that, he had finally managed to struggle to the end of the cable. But he says it was the

toughest spot he was ever in, a terrible ordeal that lasted for thirty minutes and seemed like thirty hours.

If Rana says that was a really tight spot we must take his word for it, because he would seem to be in a position to know. During the making of the picture "Wings," for instance, he had the rare experience of falling out of an airplane without a parachute, and living to tell about it.

He was up in a Martin bomber, shooting some test shots with an Eyecore through the bomb bay. To get into position he removed, against orders, his bulky parachute and forgot to put it back on when the shots were completed. Instead, he found a nice open cockpit, complete with a seat and a machine-gun, from which he could stand and admire the scenery. And it was beautiful he tells us. Suddenly, the plane hit an air pocket and plummeted down two or three hundred feet. That is, the plane did but Rana didn't. He found himself suddenly out of the cockpit, on top of the fuselage. With great presence of mind he grabbed one of the two aerial bars, part of the machine-gun mounting, that protruded above the cockpit for a matter of 18 or 20 inches, and hung on for dear life.

When the pilot looked back and saw Rana straddling the fuselage he was very annoyed. And he kept motioning vigorously with his hands and arms for him to get back into the cockpit and quit horsing around. Rana says he has no idea why the fellow thought he actually wanted to be cut there, but they were all friends again when they landed.

In 1928 and '29 Rana went back to stunting because at that time he found he could make more money risking life and limb than he could stunting on the camera. And he did very well, turning over stunts, jumping from one thing or another, and crashing cars. In fact he had the reputation for being the only man in Hollywood who made anything out of a crash in '29.

His familiarity with the lore of the old West has been a great advantage to him and his producer on many occasions. For instance, there is nothing more difficult, we understand, than to get modern cattle to stampede toward a camera. In the first place, the more highly bred and pampered cattle being raised today are difficult to scare to such a pitch of excitement and, in the second place, even when they do get them worked up they will shy away from anything they don't recognize. And it seems they are particularly cagey about cameras. Now as any one knows, a good stampede is quite frequently the high spot of an action drama, and as any cameraman knows who has tried it, the problem of getting the cattle in the right position past the camera, plus the added problem of successfully combating the clouds of dust that always accompanies such a maneuver, is one to try the patience, as well as the necessity of a saint.

Rana would be the last person in the world to claim to be a saint, but he

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solved, most successfully, the central problem of shooting a cattle stampede by the ingenious method of putting his camera inside a cowhide mounted to look like the real thing. And he says it works like a charm. The cows, a trusting lot it would seem, suspect nothing across from an object so like themselves. They stampede toward and past the cow stuffed with Russ in the most cooperative manner, while he cooperates by cranking a little slower in order to give the thing more of the vigor of reality. Close-ups of the milling cattle he obtains with a Eyemo shot from the back of a horse, which he rides gently among the herd; being careful to always keep the wind blowing away from the camera. Shots like this, intercut with footage of pounding hoofs, make a very realistic and thrilling stampede sequence.

Having escaped practically unscathed after photographing all kinds of cattle under almost every conceivable condition, which even includes having a nasty tempered bull jump through a store window, it remained for a milk cow to give him his biggest thrill. It was during the filming of a story that called for a calf to be petted by the leading lady while she was being surrounded by a guitar playing cowboy out on the range. It must have been a very pretty scene out on the moonlit prairie, but the calf wasn't a bit interested. He, or is it she, wanted his mother. And his mother, in an off-stage corral, wanted him. But nobody bothered about her, least of all Russ, because the corral fence was high and the wood was strong. His first hint of trouble was the sound of a bad tempered hellion behind him and he looked around just in time to see this discontented cow come charging.

As the animal's horns swept corners and tripped up and out, Russ rolled to safety, saw a cowboy hero and his light of love light out, and a good guitar disdainfully stepped on by the angry mother, her anger forgotten as soon as she was able to exchange hugs with her offspring.

In the last year the Government has used Russ' special skill with a camera in the outdoors to film 25 training pictures for the Army, and he is currently working on another. Such a schedule doesn't give him much time for treat fishing, but it does keep him outdoors. And he probably has his eyes open meanwhile for some more Western locations to add to his already formidable cinematic triumphs.

#### Information Please Is Well Received

THE *Photographic Interview* Please Questionnaire being circulated by the Kalbert Co. has been well received by the photographers to whom it has been sent. The percentage of returns has upset all former ideas of direct mail inquiry. The majority of the questionnaires were completely filled out and many valuable comments have been received.

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## New Filmsound Releases

**RHYTHM OF THE ISLANDS** (Universal) No. 2532, 7 reels. Synthetic "Paradise Island," maintained to bolster tourist trade, with natives and white beachcombers hired as "extras." Island sold to pure-prime dewdrop, when real native natives take over, in scenes reminiscent and other adjustments. Plenty of music and dancing (Allen Jones, Andy Devine, Jane Frazee.) Available from October 16, for approved non-theatrical audiences.

**IT COMES UP LOVE** (Universal) No. 2521, 4 reels. Young dancer reluctantly agrees to invade the upper crust of the social register. Class, fast-moving comedy plot, involving mainly the "teen-age" set, with amusing elder angle (Gloria Juan, Donald O'Connor, Ian Hunter, Louise Allbritton.) Available October 9, for approved non-theatrical audiences.



## B&H-THC LENSES

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## Composition for the Amateur

(Continued from Page 108)

Phil Towner, James Wong Howe, Arthur Miller, Len Smith, Karl Struss, Karl Freund, Ray Brachman, Charles Lang, and the many other members of the American Society of Cinematographers, study and prepare the composition; it would be of tremendous benefit to you in the making of your pictures.

Here's another important suggestion in composition that may help you when you are in the field. Should you be shooting toward a stream or road, always have them exit toward one of the corners of your picture, and NEVER in the end-on the center, the person viewing it. If you bring the tumbling stream will suggest he is standing on a rock, or is too deep in the stream himself. If it is a road, and a car is coming toward the camera, the person viewing it will begin to wonder when he will be hit by the car. By bringing it toward the corner you give your audience the feeling of security, as well as giving them much better composition with a perspective view. This same rule can apply to the corners of roofs, tables, shelves, etc. This can work out for yourself in the accompanying sketch you will find what I refer to in connection with the pan shot composition. I suggest you cut a hole in a piece of cardboard the same size as your ground glass or aperture. Hold this across the illustration and figure your shots.

## Langenecker to Business Films

JOHN R. Langenecker, the first member of Studio Mechanics' Local 70, I.A.T.S.E., to be accepted in five years, has joined Business Films, Washington, D. C., as head of the sound department.

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BEFORE OCTOBER 15

## STOLEN CAMERA EQUIPMENT

THE following list of cameras and camera equipment was stolen from the home of Len H. Ross, A.B.C., 11906 Harwood Drive, North Hollywood, Calif., on Sunday night, August 6, 1944. Readers of this magazine are asked to immediately report to the police, and telegraph Mr. Ross collect, if they see any of the items listed below. Dealers in used equipment are asked to watch for persons offering the stolen items for sale.

**AUTOMATIC ROLLEIFLEX CAMERA** No. 49946 with Carl Zeiss Tessar F1.5 T5 CM lens No. 2234293

Reconnet Mount Filters

Li Yellow	No. 246496
Li Green	No. 237401
Li Red	No. 215550
Li Blue	No. 241805
Carl Zeiss Selenitor	No. 5547
Metal Yellow	No. 783565
Metal Green	No. 804125
Ultra Violet	No. 248448
Dura E	No. 000607

Sky Adapter

Rolleiflex No. 41219

Prontor II Reconnit No. 587215 and No. 573292

Rolleiflex I No. 721349

Prontor II Reconnit No. 400615 and No. 403611

Rolleiflex II No. 50795

Rolleiflex Reconnit Attachment No. 714441

Rolleiflex Reconnit

Extra locking lens cap

2 Antismear materials

Black leather carrying case

Holland So. Rolle. Photo Flash Gun

**CINE KODAK SPECIAL CAMERA** No. 4991

Fitted with Minoxite No. 4516

C type lens, front

E.E. Series of extra Magazine and Shutter No. 4517

Rolleiflex Image Magnifier fitted to camera

Optical Finder fitted to camera

Set of 4 matched quarter masks

Special lens and Sunshade

THC F1.5 lens No. 247915

K.A. 2 F1.5 lens No. 247915

K.A. 4 F2.7 lens No. 87861

Lens Adapter

Kodachrome Haze Filter in mount

Type A Kodachrome Filter

C.E. Telephoto lens adapter ring

2 Telephoto lens adapters

Cine Special lens adapter W.A.

Rem. Finder Glass Assembly for 1 F1.9

Rem. Adapter W.A. and Telephoto Type C

15MM. THC F2.5 lens in adapter No. 247955

Leather carry-on case

**CONTAX 111 CAMERA** No. 612085 and

F2.8 Cine

F2.8 lens No. 252746

**2055 IKON NETTAR CAMERA** Model No. 515

with 800 Shutter

Nettar Attachment F4.5 T5 CM lens

Leather carrying case

**BELL & HOWELL EYMO 71 C Camera** 15mm.

No. 149904

45mm. 1.5 Cooke F2.3 lens No. 149298

Geart Hydr. F2.7 lens No. 752995-4

Geart Hydr. F4.5 lens No. 753437-6

1 F2.5 Geart Panhel lens in type C mount

No. 250581

Filters E.E. W. and Rotos

**WESTON METER** No. 87122 Model 720 and

720A

**WESTON METER** No. 246215 Model 715 and

720A

**WESTON METER** No. 834957 Model 715 and

720A

## RENTALS SALES SERVICE

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## A New Portable Processing And Editing Kit

(Continued from Page 295)

less steel base for providing power for the developer circulating pump and for the compressor for the air squeegee. All the necessary hose and couplings are packed in this lower compartment, and there is still room for additional equipment such as flanges, staples, extra leaders and spare parts.

This machine is certainly a far cry from the huge developing machines used in studio laboratories. The Hooton Corporation has succeeded in reducing the size of these practical units to the amazing low weight of the 250 pounds for the developer itself, and the deckroom with all accessories only 225 pounds, which greatly facilitates transportation.

This unit has no automatic temperature regulation. However, a similar unit, but approximately 125 pounds heavier, is available and contains automatic refrigeration and heating for the solutions.



Back of machine showing fittings for water, air and siphon, also air filter



Main drive motor showing rotary governor speed control mechanism



Developer showing stagger position for squeezer



Developer showing charging bag support

## Auricon SOUND CAMERA

for 16 mm sound-on-film



- ★ High Fidelity Sound
- ★ Self contained in sound proof "Mop"
- ★ Minimum equipment maximum portability. Camera and Amplifier, complete, weigh only thirty-seven pounds
- ★ Endlessness of black and white pictures with Auricon sound track will reproduce on any sound-like projector
- ★ Can be operated in the field from an Auricon Portable Power Supply.
- ★ Auricon Camera with type "C" lens mount (not without lens) and Amplifier complete with microphone, instructions and cases for Recorder, Amplifier, Accessories . . . \$210.00



### AURICON 16 mm RECORDER

- ★ Incredible sound on film, for double system recording with a synchronous motor drives 16 mm camera. Amplifier has both ground-ease reduction and means for combining speech and music. With dynamic microphone, instructions and cases for Recorder, Amplifier, Accessories . . . \$210.00

★ Auricon 16mm. sound-on-film recorders and cameras are serving the Motion War effort with Military and Government Film Units, and with studios or quarters producing essential records and industrial training films. If your work in such fields makes you eligible to purchase new equipment, we invite you to let our engineers show you how Auricon portability and professional performance will simplify your recording problems.

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we shall be ready to continue production of

PRECISION PHOTO-LENSES  
for civilian use—

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## Through An Eymo Finder I Saw

(Continued from Page 303)

assigned to ringside, on the opposite side and because the two seats were taken up, our assistants sat underneath the ring closely loading the extra camera.

After the Federal Fight Film Transportation Act was rescinded the major producers had for the light film rights and the first major film company to get the rights for the fight films, was RKO I again became a ring-side for them, covering the Lou Jivlan-Bonny Amundson world's welterweight championship fight at the Polo Grounds in New York City.

I suppose that after the war the film companies will again bid for these fights, since the film can now be transported without restrictions.

There is always room for improvement, if you take the problem at hand, and I am always anxious to do a little better than is expected of me. These close-ups added a thrill and many of my amateur cohorts often told me they enjoyed my shots in the fight films. If I had not suggested the change when I did, I cannot say it never would have been made, but because I have always been on the look out for new angles in photography, it might not have been a part of that scheme of things as soon as it was, for there are many cameramen who dread using the hand camera. It has been a long time since I first began using it and I have been called on several feature productions and given carte blanche at whatever I believed would make good picture. To me, the hand camera offers great possibilities under all circumstances and conditions in any production.

NOTE: All rights reserved by the author. Illustrating the fight in accordance with the article at position desired, in the form.

## SUGGESTION!

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birthday give  
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## Art and Technique in Set Designing

(Continued from Page 298)

costs. Some of the specialists have naturally turned their knowledge to their own account, which has in many ways defeated one of the original objects of this type of work, i.e., to save expense.

I feel that not nearly enough has yet been made of the photographed image in cinematography. By that I mean backings, rail-sets, furniture, floor, and even featured backgrounds. It has been proved that whole sets and furniture can be made up from mounted and fitted photographs, and yet never be detected.

Each projection could also be used more often—here I would suggest that better results would be obtained if one or two easements opened only on back-ground projection plates, as I understand they do in America, so that the backgrounds were of correct density and lighted from the right angle for being re-photographed—all of which is a specialist's job.

The Schuffert process has never been properly exploited nor have the glass process and the foreground model process. Optical printing has made great strides in America but has only been used to feature its own effectiveness. Modern publicity has done a lot to be little trick-work by always drawing attention to it as a stunt, instead of accepting it as part of film making. But lack of knowledge and experience has been the cause of all the failure in the technical execution.

What we all lack at this stage in film history, as I have pointed out so often before, is a Film School, where we can all become acquainted with old and new methods and get together over the inventing of new ideas for tackling this greatest of all arts—the making of film.

## Kodachrome Slides for Color Salon

KODACHROME slide films are very interesting currently in the 1944 Chicago International Color Slide Salon. It's to be held at the Chicago Historical Society, with projected exhibitions open to the public. The Chicago Color Camera Club, sponsors of the Salon, announce that a representative selection of the "accepted" slides from the Salon will be reproduced in full color in *Popular Photography Magazine*. Photographers whose slides are accepted will also be eligible for listing in the directory of color slide workers compiled by the Color Division of the P.S.A. Six slides may be entered, and there will be accepted stickers and medal awards. This Salon closes September 23rd. For entry blank, write to: G. W. Vanden, 889 N. Michigan Ave., Chicago 11, Ill.



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## Mirror Pictures Reflect Your Cleverness

(Continued from Page 354)

Having both the original subject and the reflection sharp, you will have to stop down your lens diaphragm as far as possible to gain depth of field. Then, a compromise between your subject-mirror distance and mirror-image distance would give sufficient sharpness throughout the picture. This would now equal only the distance from camera to mirror, in other words.

Proper placement of lights is very important in mirror photography. Lights must be adjusted so that both the original subject and the reflected image show clearly. They should be aimed in the direction of subject from a point near the mirror, in such a manner that no direct light rays strike the camera lens. A lens shade is of great value in cutting out this stray light. The model himself, if placed between the main light source and the camera, will tend to shield out unwanted light. Always view the scene from the camera's viewpoint, not the photographer's, as reflections visible from the former position may not be seen from the latter vantage point, and vice versa. Usually, by changing the camera angle slightly, or shifting the lights a trifle, the composition desired can be attained. Sometimes a black or neutral background drape placed behind the model improves the effect, by eliminating unnecessary and unwanted details from the scene.

By using two or more mirrors, many trick shots are possible, as the result of the multiple reflections, caused by the model being reflected and re-reflected between mirrors. For instance, a single figure will look like a long row of persons, if placed between two nearly parallel mirrors.

Next time you take pictures, include a few mirror compositions. They will reflect your photographic cleverness.

## Dutch Leaders in London See "Dr. Wassell" Premiere

**T**HE Netherlands government in England, from the Prime Minister down, was represented at the London premiere on August 10 of "The Story of Dr. Wassell."

The guest list included Premier Pieter S. Gerbrandy, Minister of Overseas Territories, Dr. Hubertus J. van Mook, Minister of Education and Arts, Gerrit Balkenstien, Minister of Shipping and Fisheries, J. M. de Rooij, Minister of the Interior, J. A. W. Burger, and Major-General H. J. Phaff, Inspector-General of the Netherlands Army in Great Britain and Aide-de-Camp to Queen Wilhelmina.

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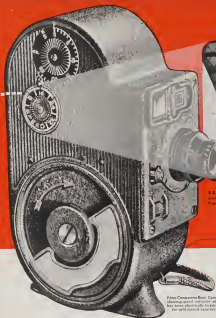
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